

# Edy Ferguson: The Painting Requirement

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American born in Chicago, Edy Ferguson lives and works in New York. If this artist has traveled extensively, worked in Vienna, Greece, London, France, it is a very current American universe that inhabits his work. Nothing really surprising to see his artistic approach resort to a variety of mediums, such as sound environment, film and video installation, performance, photography. Already, during her master's degree in painting and media at Hunter College in New York in 1996, she proposed a complex musical staging. His work finds its roots in the world of cinema and rock music, including video, drawing and photography, sound, installation and collage.

## Coke Tragedy

Rather, the surprise comes from the perpetuity of painting in the exhibition at the Cortex Athletico gallery in Paris (a recent branch of a Galerie Bordelaise).

Under the title *Coke Tragedy*, from the cover of a *Daily News* issue devoted to the death of Whitney Houston, this exhibition "features a visual newspaper featuring popular icons of punk pop culture (such as Amy Winehouse or Ian Curtis Of the Joy Division group) and literary characters (Rodion Romanovich Raskolnikov of the novel *Crime and Punishment* of Dostoevsky) and media (Lady Diana). All embody tragic drama characters, which become the content (or pretext) for a practice related to a vocabulary anchored in sculpture."

For a world most often involved in the animated image, multimedia, underground, artistic experimentation the most open to any new means, Edy Ferguson presents here painting on paintings. What could appear as a paradox manifests the will of the artist to give this painting a contemporary status among all the other tools used.



— Coke tragedy Edy Ferguson 2013



— Control (Ian Curtis), 2008 Edy Ferguson

This competition between paintings on a New York land crossed by so many other forms of expression should not be taken, I believe, as a revival but rather as a reinvention. The painting takes into account both its own history and the evocation by Edy Ferguson of a current dramatic universe, as in the canvas " *Contro I*" referring to the singer and musician Ian Curtis, member of the post-punk group Joy Division that commits suicide in 1980. The deaths of Amy Winehouse or Whitney Houston add to this dark picture their lot of tragedy.

Edy Ferguson 's paintings, with drawings, paintings, photographic collages, constitute a "moment" of his work in the same way as his videos presented last year in London. But it is " *All in one* " It is a question of questioning s.

" *It is,* " she says , " *the experience of a syntactic structure that operates like the unconscious. The syntax speaks through the work* " .

Here the use of painting, in its rebellious freedom, shows an artist in need of dialogue with this medium so historically traditional and so contemporary for an artist immersed in the transgressive movements of her time.

Since art can be everything, it can also be painting as a contemporary trace of an agitated period, subject to excesses and dramas, especially those of the *Coke Tragedy* .

Photos: Cortex Athletico Gallery

**Edy Ferguson**  
**Coke Tragedy**

10 April / 18 May 2014  
Gallery Cortex Athletico  
12 rue du Grenier Saint-Lazare  
75003 Paris

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A REFLECTION ABOUT " EDY FERGUSON: THE REQUIREMENT OF PAINTING "



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